



Susan Schuppli investigates the economic, social, cultural, historical and sexual connotations inherent in architecture. Her "Domicile" project juxtaposes signifiers of what constitutes home with broader architectural references. In Schuppli's work, it becomes evident that any construction of space is fraught with references to gender roles, and that gender and sexuality are implicit within any history of an environment.

"Domicile" consists of twelve large photographs, grouped in pairs of two. Each pair combines an interior and an exterior space, and has a radiant, unnatural color that emphasizes the theoretical approach to the subject. In juxtapositions of floral interior decoration, empty streets lined with identical prefabricated houses, a medicine cabinet or the desk of what can be deducted is a male occupant of the house, a narrative is suggested that remains inconclusive. The garish colors on the one hand, and the

complete familiarity of the generic situations on the other, let the viewer oscillate between identification with and alienation from the scenes depicted. Abundant with references to the temporary nature of these situations—model homes are for sale when not yet constructed, a meal is not yet consumed, the traces of what looks like a domestic fight remain—the photographs point to the constructed nature of our social arrangements. For a number of years, Susan Schuppli has investigated the architectural space of cities as they relate to gender roles. Her 1994 installation "Nightwalker" of lightboxes transformed into bus shelter panels featured photographs and texts, suggesting the possibility of the woman *flâneuse* at night. Her feminist approach endows a sense of urgency to basic situations.

Susan Schuppli, detail of *Domicile*, 1996
82 x 60 inches

Susan Schuppli Biography

Born in 1959 in Ottawa, Canada.
Lives and works in New York since 1995.

1995 Whitney Museum of American Art, Independent Study Program M.F.A., University of California, San Diego

1990 B.A., Simon Fraser University, Vancouver, British Columbia, Canada

1995 Canada Council B Grant in Visual Arts

1995 Van Lier Foundation Grant, New York

1994 Graduate Research Grant, OGSR, University of California, San Diego (also 1993)

Russell Foundation Grant, San Diego

1992 Cultural Services Branch, Project Grant, British Columbia (also 1991)

1991 Helen Pitt Award, Simon Fraser University, Vancouver

Selected One Person Exhibitions

1996 "Domicile," Artspeak Gallery, Vancouver, (cat.)

1995 "Danger Signs," Western Front, Vancouver; SF Camerawork, San Francisco

1994 "subTEXT: Community Signature

Public Art Project," Grandview Cut Bridges Project, Vancouver
"Nightwalker," Open Space, Victoria; University of California, San Diego, Visual Arts Gallery
"Perambulations," Art in Public Places Program, Seattle
1992 "The 'CPR' Station Site Project," Canadian Pacific Railway Building, Vancouver
"Plaque Project: Urban Intervention," downtown Vancouver (through 1994)

Selected Group Exhibitions

1996 "In Transit 2," Swiss Institute, New York

"Never Walk Alone," The Photographer's Gallery, London
"Urban Fictions," Presentation House Gallery, North Vancouver, (cat.)

1995 "Disintegrate: Boomtown Random Acts of Public Art," 23 bus benches, throughout San Diego
"The In-visible Woman: Scientia Sexualis," Saddleback College Art Gallery, Mission Viejo

1994 "Taking to the Street: Benchmarks," Vancouver

1993 "The Navigator & The Explorer: Beneath the Paving Stones," Charles H. Scott Gallery, Vancouver, (cat.)

"The Drifter: Roadside AttrActions," Or Gallery Bus Shelter Project, Vancouver

1991 "Memory as None-Site," Perel Gallery, Vancouver

Selected Publications

1996 "House Bound," catalogue essay, Burnaby Art Gallery, Burnaby

"Synthetic Aesthetic," catalogue essay, Open Space, Victoria

1995 "Evidence by Erin O'Brien," review, *Chain/2*, Buffalo, New York

1993 "Public Subjects," catalogue essay, *Artropolis '93*, Vancouver

1992 "Situations," introductory essay for "Interruption" catalogue, Or Gallery, Vancouver

Selected Exhibition Reviews

Geoffrey Batchen, *Photofile*, Australia (vol. 47 March, 1996), 9

Rebecca Solnit, "Picturing the City: Meditations on Public Space," *Camerawork*, San Francisco (Spring/Summer 1995), 4-10
Patrick Mahon, "Nightwalker," *Parachute Contemporary Art*, Montreal (Issue #77 Winter 95), 45-6
Lisa Robertson, "Benchmarks," *Parallélogramme*, Toronto (vol. 20, no. 3, 1994), 26

Paula Gustafson, "The Navigator & The Explorer," *The Georgia Straight*, Vancouver (December 3-10, 1993), 32
Ann Rosenberg, "The Drifter, in Roadside attrActions," *The Vancouver Sun* (June 12, 1993), C7

The Swiss Institute New York

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In Transit 2
May 30 to July 6, 1996

Gallery hours:
Tuesday through Saturday,
11am to 6pm

Artists' talk:
Saturday, June 1, at 3pm

Film performances by Klaus Lutz:
Thursday, May 30, Saturday, June 1, and Thursday, June 20, at 9pm

Text: Carin Kuoni
Design: Bethany Johns Design

The Swiss Institute is a private, not-for-profit cultural center founded in 1986 to promote artistic dialogue between Switzerland and the United States. Exploring contemporary and historical avenues, it seeks to emphasize both Switzerland's cultural heritage and its place in the American context. The Institute holds art exhibitions, jazz and classical concerts, hosts lectures, and sponsors dance performances, film and video screenings throughout the year.


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Yves Kropf

Klaus Lutz

Susan Schuppli

May 30 – July 6, 1996

The Swiss Institute 

"In Transit 2," the second in an annual series, showcases some of the most interesting work to come out of the Swiss artists' community in New York. It presents the works of three Swiss artists who, at least for the time being, have chosen New York as their home.

Yves Kropf had Switzerland's P.S. 1 studio in 1994 and has been living in New York since. Klaus Lutz has been living in the city since 1993, when he was awarded a year-long stay at the New York Studio of the City of Zurich. Susan Schuppli, a dual citizen of Switzerland and Canada, is a 1996 alumna of the Whitney Museum's Independent Study Program. She moved to New York in the fall of 1995.

"In Transit 2" brings together work that shares certain affinities. The three artists deal with different concepts of home. They look at elements that make up the places we consider our own. They raise questions of how we navigate in and beyond those places, and how they are situated within the larger context of the city or society. "In Transit 2," however, is not a thematic show. It is simply hoped that an appreciation of these artists' works will gain from their proximity to each other.